BONGKAR
GUDANG
#1
XOXO

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6-20 APRIL 2019

Kolektor
ARNO SETIAWAN
DIAZ PARZADA
IMELDA SETOKUSUMO
NATASHA SIDHARTA
NIC TAN
RUDI LAZUARDI
SIGIT SANTOSA
SUNARTO TINOR
TOM TANDIO

Seniman
AY TJOE CHRISTINE
BUNGA JERUK
CINANTI ASTRIA
JOHANSJAH
DITA GAMBIRO
ERIKA ERNAWAN
ETZA MEISYARA
FERIAL AFIFF
FIKA RIA SANTIKA
FRANZISKA FENNERT
IGAK MURNIASIH
IPEH NUR
KINEZ RIZA
MELATI SURYODARMO
MELIANTHA
MULIAWAN
MELLA JAARSMA
OCTORA
PRILLA TANIA
SARA NUYTEMANS
TITARUBI

WINDI APRIANI

Penyelenggara
PROJECTBY9

Tata Grafis
ARTNIVORA

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BONGKAR GUDANG
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Bongkar Gudang adalah pelantar Rubanah untuk pameran karya-karya dalam koleksi tertentu. Ada beragam aspek yang bisa ditelusuri, digali, dan diungkap dari jenis-jenis koleksi yang berbeda, mulai dari koleksi pribadi, milik lembaga swasta yang membuka diri untuk publik, sampai dengan lembaga milik negara. Mulai dari landasan pemikiran tindak mengumpulkan, cita-cita atau harapan yang ditautkan pada sekumpulan karya tsb, sampai dengan apa yang bisa diwariskan melalui sebuah koleksi. Pada setiap perhelatannya, Bongkar Gudang akan menjelajahi setidaknya dua aspek yang bertautan dengan praktek seni terkini: Pertama, si pemilik koleksi serta keterwakilan diri dan gagasan mereka; dan, kedua, posisi gagasan dalam karya-karya yang dikoleksi—seturut dengan praktik senimannya—dalam medan seni kita sekarang. Edisi perdana Bongkar Gudang kali ini menjelajahi senarai karya milik sembilan kolektor muda yang tinggal dan bekerja di Jakarta. Mereka tergabung dalam sebuah ruang percakapan yang, dalam kata-kata mereka sendiri, cenderung ceria dan optimis.

Bongkar Gudang #1 XOXO menolak percaya pada mitos bahwa tidak ada kolektor yang membeli karya perempuan perupa, terutama di Indonesia, karena karir mereka dianggap tidak bisa stabil, apalagi setelah ia menikah dan punya anak. Perjalanan kami kali ini diawali dari pertanyaan sederhana: Ada berapa karya perempuan perupa dalam koleksi Anda? Pilihlah dua perupa yang ingin karyanya ingin Anda pamerkan! Ada yang langsung memberi daftar nama cukup panjang, ada yang menjawab dengan dua nama secara langsung, ada juga yang menunggu jawaban yang lainnya baru menjawab dengan satu nama dengan penuh keyakinan. Pertama kali daftar nama perupa terkumpul, jumlahnya hampir 40. Kemudian, kami mulai menelusuri karya-karya yang mana sajakah yang ada dalam sembilan koleksi ini. Sembari membayangkan bagaimana karya-karya ini ditata supaya bisa dialami sebagai sebuah pameran, dan terus bercakap-cakap dengan para kolektor ini, kami mulai menyadari kalau daftar perupa hampir mencapai 60, sehinggap pilihan karya bukannya makin sedikit dan tema-tema yang hadir dalam karya-karya para perupa ini pun malah meluas.

Meluasnya tema dan gagasan yang diusung para perupa ini ternyata hadir dengan sebuah keterpautan rupa. Sebagian besar karya-karya yang terkumpul hampir secara harafiah menghadirkan bentuk tubuh. Baik tubuh sang perupa itu sendiri, tubuh lain yang jelas identitas atau ketokohannya, ataupun tubuh-tubuh lain yang bisa jadi siapa saja. Seni modern dan kontemporer menganggap tubuh manusia adalah "alat" yang paling terdepan untuk membicarakan soal-soal gender, seksualitas, ras, etnik, dan beragam soal identitas politik. Ironisnya, isu-isu minoritas ini kerap dianggap hanya diusung oleh para minoritas dalam dunia patriarkal yaitu perempuan, LGBTQI, *non-gender-conforming*, dst. Dalam karya-karya para perupa di pameran ini, tubuh tidak dihadirkan untuk menambah ironi. Tubuh-tubuh ini justru dihadirkan, dikedepankan, dipertontonkan untuk dikaji lagi, untuk mengajak kita semua membaca lagi dengan lebih dekat. Apakah asumsi kita selama ini adil dan setara? Apakah alasan dari pendapat kita selama ini menganut praduga tak bersalah? Sejauh apa kita berani mempertanyakan lagi cara pandang kita sendiri? Membaca-ulang dengan aktif adalah salah satu cara untuk tidak terjebak pada cara pandang umum yang patriarkal —kalau bukan misoginis. Dalam *Differencing the Canon: Feminist Desire and the Writing of Art History* (London & New York, Routledge: 1999), Griselda Pollock menganjurkan pembacaan-ulang dengan aktif ini untuk melihat lagi, mengaji lagi hal-hal yang sudah tampak, sudah kelihatan, sudah diketahui, dan sudah diakui. Dalam ruang-ruang keterwakilan inilah kita jadi bisa menggaris-bawahi hal-hal yang juga hadir, namun disikapi sebagai yang liyan (*the other*), yang berbeda, atau yang subordinat. Apabila dalam

pembacaan umum sebelumnya keliyanan ini dibebani tugas untuk menyorot yang si kanon agar makin dominan, kali lampu sorotnya kita geser sedikit untuk mendengarkan narasi yang tadinya diliyankan.

Bagaimana caranya menyadari bahwa kendali lampu sorot ada pada kita sendiri agar kita bisa mendengarkan narasi yang berbeda itu? Menumbuh-kembangkan kecurigaan serta rasa penasaran adalah salah satunya. Kecurigaan akan membuat kita peka pada situasi dan rasa penasaran akan membuat kita bertanya-tanya lebih lanjut. Dalam pameran ini, pertanyaan kami berawal pada: Ketika perupa menggunakan tubuhnya, apakah kita serta-merta beranggapan bahwa mereka sedang membicarakan diri mereka sendiri? Sekalipun yang hadir adalah representasi dari tubuhnya sendiri, tak mungkinkah para perupa ini sedang membicarakan hal-hal lain di luar dirinya? Dalam karya Kinez Riza, misalnya, "aku" yang hadir jelas adalah dirinya. Namun, elaborasi eksistensialnya bisa saja terjadi pada kita semua, manusia urban yang mempertanyakan fungsi sosialnya. Sementara, kehadiran figur sang perupa dalam karya Titarubi dan Windi Apriani, misalnya, tak langsung menjelaskan apakah mereka membicarakan dirinya sendiri atau manusia dalam lingkungan alamnya secara umum. Tanpa kehadiran tubuhnya secara penuh pun karya Murniasih berhasil menghadirkan dirinya sendiri dalam alam bangunannya. Dalam citra dirinya yang tak tampak itu, apakah Murniasih sedang menjadi "aku" untuk dirinya sendiri? Siapa yang sedang dibicarakannya? Pada karya Ipeh Nur, siapakah sang "aku" dihilangkan kemudian disembunyikan di belakang gambar?

Saat figur, karakter, atau tokoh tertentu hadir dalam sebuah karya seni, apakah sosok-sosok ini segera kita hubungkan dengan—atau bahkan berikan sebuah—identitas tertentu? Baik sosial, politikal, maupun kultural. Pada karya Bunga Jeruk, misalnya, katakanlah yang hadir adalah seorang anak perempuan dengan kulit relatif kuning, apakah ia kemudian harus langsung menjadi anak-anak di sekitar kita, di Indonesia, atau Asia, secara umum? Apabila yang muncul adalah perempuan bertubuh kecil dengan pakaian berwarna merah putih, seperti dalam karya Cinanti Astria Johansjah, apakah ia harus segera menjadi anak SD? Bagaimana dengan Wes Borland? Siapa dia? Apakah benar sang gitaris Limpbizkit yang ingin kita bicarakan? Bukankah yang lebih menarik adalah keputusan untuk menghadirkannya di atas kanvas, dalam bentuk lukisan? Kenapa ia dihadirkan dengan cara demikian? Apakah boneka kayu itu mewakili Octora? Octora yang mana? Siapa tokoh-tokoh dalam lukisan Fransizka? Apakah penting mengenal karakter mereka? Apakah kesan siapa mereka sudah cukup? Bagaimana dengan tubuh Melati dalam karya-karya Melati? Apakah kenyataan bahwa ia menggunakan tubuhnya berarti ia selalu selalu mewakili dirinya sendiri? Bagaimana kita membaca tubuhnya yang mewakili tubuh-tubuh lain? Dalam diagram rantai makanan Prilla, tubuh-tubuh manakah yang dibicarakannya?

Tanpa kehadiran sosok manusia pun, sejumlah karya masih saja mendorong kita untuk membayangan bahwa tanpa manusia, karya tersebut belumlah selesai. Sejumlah karya dalam pameran ini jelas-jelas membutuhkan keterlibatan manusia secara aktif agar keberadaannya terpenuhi.
Pun bila tubuh jarang hadir, kecuali dalam bayangan atau pertunjukan karyanya, karya-karya Mella selalu membayangkan keterlibatan tubuh untuk ditutupi, diberikan sampul. Karya-karya Sara misalnya. Cermin yang berputar itu hanyalah hiasan dinding tanpa kehadiran dan interaksi kita. Kehadiran tubuh manusia yang berkaca pada cermin berputar itulah yang menyelesaikan karya itu. Sementara panggung dan lampu sorot Sara hanyalah ruang kosong sebelum Anda menaikinya. Seturut Griselda Pollock, semoga lampu sorot dan ruang kosong ini mengingatkan Anda bahwa kita semua bisa punya peran aktif dalam membaca-ulang sekaligus menciptakan kemungkinan lain untuk karya-karya dan praktik-praktik seni yang ada di sekitar kita. Ada tepuk tangan yang akan mengiringi sekecil apapun usaha Anda untuk membaca ulang.

Kinez Riza. *Sixteen letters to Mas Darto - In response to the ominous question: Who are you?*. 2014 - 2015. Digital print on Japanese Bizan 3332 Paper. 18 x 25 cm (16 panels). Collection of Tom Tandio.

Previous Exhibition(s):
"Selubung hening" (The veil of serenity), a solo exhibition curated by Rifandy Priatna, at Ruci Art Space, Jakarta, 22 May - 21 June 2015, and Salian Art Space, Bandung, 4 September-4 October 2015.

Prilla Tania. *Diagram Rantai Makanan*. 2012. Pen on baking paper.
75 x 75 cm. Collection of Tom Tandio.

Previous Exhibition(s):
A Group Exhibition "25 Finalists of BaCAA #2", at Lawangwangi Creative Space, Bandung. 24 March-24 April 2012.

Ipeh Nur. *Borderless*. 2018.
Collection of Natasha Sidharta.

Previous Exhibition(s):
"Yang tersingkap", a Group Exhibition of Proyek Seni Perempuan Perupa (Women Artist Project) #4 by Jakarta Arts Council, curated by Angga Wijaya, at Galeri Cipta II, Taman Ismail Marzuki, Jakarta, 17-30 October 2018.

Sara Nuytemans. *Self observatory version 1.1*. 2012. Participatory kinetic object. Variable. Collection of Natasha Sidharta.

Previous Exhibition(s):
"Y:Collect 1" - an exhibition of young collectors, at Ruci Art Space.
30 January - 15 February 2015.

Octora. *Laura's Paradise*. 2011. Teak wood, readymade chair and synthetic hair. Collection of Sigit Nugroho.

Previous Exhibition(s):
Bandung Contemporary Art Awards #02, at Lawangwangi Creative Space, 2011.

IGAK Murniasih. *Mata Hati*. 2003. Acrylic on canvas. 100 x 100 cm.
Collection of Sigit Nugroho.

Previous Exhibition(s):
"Painting@Drawing", a group exhibition curated by Arif Bagus Prasetya
at Tony Raka Gallery, Bali. 30 March - 12 April 2012.

Titarubi. *Kala*. 2015. Charcoal on canvas. 144 x 175 cm.
Collection of Sigit Nugroho.

Previous Exhibition(s): (Belum Ada Judul) (Not yet titled), a group exhibition in conjunction with book-launching a selection of Enin Supriyanto's essays from 1994 – 2015 titled 'Sesudah Aktivisme' (After Activism), at Sangkring Art Space, Yogyakarta. 6 - 29 November 2015.

Bunga Jeruk. *Crush I*. 2003. Acrylic on canvas. 145.2 X 145.2 cm.
Collection of Natasha Sidharta.

Previous Exhibition(s):
"All you need is love", curated by Enin Supriyanto, at Nadi Gallery, Jakarta, 21 March - 3 April 2003.

Ay Tjoe Christine. *Silent Supper*. 2011. Digital print, acrylic on canvas.
100 x 65 cm. Collection of Sunarto Tinor.

Previous Exhibition(s):
"Silent Supper", curated by Jim Supangkat, at Ark Galerie, Yogyakarta,
August 2007.

Ay Tjoe Christine. *Symmetrical Sanctuary*. 2009. Mixed Media on canvas. 72 x 140 cm. Collection of Sunarto Tinor.

Previous Exhibition(s):
"Symmetrical Sanctuary: Hidden Anthology", a Solo Exhibition by Ay Tjoe Christine, curated by Asmudjo J Irianto, at SIGIarts 2010, 15 January - 1 February 2010.

Cinanti Astria Johansjah. *En, ngapain gitu yuk?*. 2009. Watercolor on canvas. 140 x 100 cm. Collection of Sigit Nugroho.

Previous Exhibition(s):
"Pillow talk", curated by Asmudjo Jono Irianto, at Vanessa Art Link, Jakarta, 6 - 27 June 2019.

Franziska Fennert. *Precariat of All Countries - Unite!* 2017. Artificial tiger fur, designed and printed stretch fabric. 43 x 45 x 4 cm. Collection of Rudi Lazuardi

Previous Exhibition(s): “Heaven is Mindset“, a solo exhibition of Franziska Fennert, curated by Anton Larenz and contributed by Susanne Altmann. held at Semarang Contemporary Art Gallery, Semarang, Indonesia ,18 November - 18 December 2017.

Franziska Fennert. *Listen to me*. 2012. 115 x 85 cm. Acrylic on canvas.
Collection of Imelda Gunawan.

Contemporary Fairytales - Zeitgenössische Märchen,
Börse Stuttgart, Germany, 2013.
Die Hirschkuh säugt den Tiger, at Galerie Michaela
Helfrich, Berlin, Germany, 2013.

Bunga Jeruk. *Baby Chicks*. 2011. Polyester, resin and autopaint.
Collection of Arno Damian Setiawan.

Previous Exhibition(s):
Edwin's Gallery's Booth at Bazaar Art, Jakarta, 3-7 August 2011.

Meliantha Muliawan. *I still keep it*. 2018. Printed cloth on resin, wood.
150 x 85 x 60 cm. Collection of Tom Tandio.

Previous Exhibition(s):
100 Years Hendra Gunawan. Exhibition at Ciputra Artpreneur, Jakarta,
5 - 16 August 2018.

Windi Apriani. *After Nature*. 2014. Pen and oil on canvas. 120 x 250 cm.
Collection of Nic Tan.

Previous Exhibition(s): "Post Memory: Born Afterwards",
a solo exhibition curated by Asmudjo Jono Irianto, at ROH Projects,
Jakarta. 10 - 29 June 2014.

Mella Jaarsma. *Taste of Behind*. 2018. Installation of costume and drawings. Collection of Rudi Lazuardi.

Previous Exhibition(s):
Sandangan Group Exhibition, curated Araham Rahman, at Galeri Lorong, Yogyakarta, 10 July - 10 August 2018.

Mella Jaarsma. *Rakus*. 2018. Metal, leather, fabric, barkcloth, acryclic paint. 100 x 190 cm. Collection of Sigit Nugroho.

Previous Exhibition(s):
SSAS As Ideas, a Group Exhibition at Selasar Sunaryo Art Space, Bandung, Indonesia. 16 September-4 November 2018.

Mella Jaarsma. *Man, woman of quality I*. 2007. Acrylic, digital print on canvas. 83 X 154 cm. Collection of Imelda Gunawan.

Previous Exhibition(s): "Intimate Distance" a Group Exhibition in the launching of Indonesian Women Artist: The Curtain Opens, edited by Carla Bianpoen, Farah Wardhani, and Wulan Dirgantoro, at Galeri Nasional, Jakarta.

Fika Ria Santika. *Terkurung (Hendak di Luar) - Cooped (Desired to be out)*. 2014. Plexiglass, fabric, threads. Collection of Diaz Parzada.

Previous Exhibition(s): "Redbase Young Artist Award, at Jogja Gallery, Yogyakarta, Indonesia, 30 July - 13 August, 2016. "Transit #3", artist residency exhibition, at Selasar Sunaryo Art Space, 30 Oktober - 22 November 2015. "Bakaba V", A Group Exhibition at Jogja Gallery, Yogyakarta, Indonesia, 9 June 2016.

Melati Suryodarmo. *Act of Indecency #6*. 2012. Digital C Print on Endura Photo Paper (Edition 5/5). 60 x 90 cm. Collection of Sunarto Tinor.

Previous Exhibition(s): "Solo Exhibition of Melati Suryodarmo, held at ArtDept Plaza Indonesia, organized by Valentine Willy Fine Arts, 21 January - 4 February 2012. G Seoul 13 International Art Fair, organized by Ark Galerie, 27 June - 1 July 2013, Grand Hilton Seoul, South Korea.

Ferial Afiff. *bon(fl)es(h)*. 2014. C-print mounted on alumunium dbond (edition of 2/3 + 1AP). 108 x 72 cm (2 panels). Collection of Sunarto Tinor.

Previous Exhibition(s): "MUT(ABL)E", a solo exhibition curated by Grace Samboh, at ROH Projects, Jakarta. 25 January - 15 February 2014. "Asian Contemporary Art Exhibition", a group exhibition curated by Jang Seok Won, at Jeonbuk Province Art Museum, Wanju, Korea. September - December 2015.

Melati Suryodarmo. *My fingers are the triggers*. 2007. 03:59 (loop). Performance video documentation. Collection of Tom Tandio.

Previous Exhibition(s):
Performed at the "Insomnia-La Nuit blanche", a 6 hours non-stop performance art event commissioned by Marina Abramovic, Le Générateur, Paris, 6 October 2007.

Erika Ernawan. *Mirror Sees Me*. 2011. C-print on mirror. 170 x 170 cm (3 panels). Collection of Natasha Sidharta.

Previous Exhibition(s):
Bandung Contemporary Art Awards #01, at Lawangwangi Creative Space, Bandung, Indonesia, 2011.

Dita Gambiro. *The Nakedness*. 2011. Synthetic hair and brass.
Collection of Natasha Sidharta.

Previous Exhibition(s):
"Contemporary archeology chapter 2" curated by Asmudjo J Irianto,
at SIGIarts Gallery, Jakarta, 13 - 27 March 2011.

Etza Meisyara. *Three Symphonies*. 2018. Copper, sound. 100 x 80 cm (3 panels). Collection of Rudi Lazuardi.

Previous Exhibition(s):
"Passing By" Solo Exhibition by Etza Meisyara, held at Lawangwangi Creative Space, Bandung, Indonesia, 26 July - 26 August 2018

Sara Nuytemans. *Rise and Shine*. 2014. Participatory installation. Variable. Collection of Tom Tandio.

Previous Exhibition(s): "Legacies of Power" ART|JOG|2014 curated by Bambang "Toko" Witjaksono, at Taman Budaya Yogyakarya, 7 - 22 June 2014. "in suspense"", a group show curated by Grace Samboh, at ROH Projects, Jakarta, 17 September - 20 October 2017.

Kolektor
ARNO SETIAWAN

I was raised surrounded by artworks. My parents had a gallery at Wolter Monginsidi for about 12 years. They grew tired, most likely because holding exhibitions along with its openings were much more complicated back then. They had to call the television, journalists, food caterer, etc. They even had to send their staff, one by one, to get their hairs done respectively (sanggul). They were exhibitioning modern art and they loved it. I remember that every Sunday, after going to church, we'd go to artists' houses. In Abas Alibasyah's house, for example, and they'd sit and chat for hours. They tried to teach me formal ways of understanding the works, such as where the light comes from, composition, etc, but nothing got into me.

It was only when I started learning contemporary art, I realized that art is interesting, indeed. I started to get to know some artists on my own. My resources do not allow me to collect expensive things, that is why I collect young and emerging artists. It kind of feel like "human investment", though. Collecting them is actually quite risky, because, to be honest, artists may change or even stop. What if they stopped making art later on? But, I soon got to the point where I do not care so much about the reputation of the artist. What I need is a personal connection to the artworks. That is why I collect artworks that I like, and that translates to artworks that I can understand. I don't necessarily need to relate to the issue or the artists' cause, I just need to get what the artist meant. This is why the moment of buying each artwork is memorable for me. It functions like some sort of my personal journal; what was happening to me at that time, what was I working on, or when I just had a child, etc. This work of Bunga Jeruk, for example. I remember it like as clear as day light. This is one of the first works that I bought as a collector. I had just begin learning about the art scene. Sometime around 2011, I had just moved back from the US and I inherited my mother's office where she used to display lots of modern art such as Rudana there. I wanted to display something different and this Baby Chicks (2011) came around. On the other hand, I am also running a school. So, yeah, children and education are very dear to my heart. I had learnt that many of Bunga Jeruk's works features children, women, and educational livelihood as her theme. To be putting this particular work in my office is somewhat a memento to my mother.

Kolektor
DIAZ PARZADA

Artists are, of course, entitled to any kind of intention or to work on particular themes in their making process, but they can't control people's emotion and perception upon seeing the works. Kudos to Roland Barthes who 'killed' the authors and 'birthed' readers, He said, "In art unity lies not in its origin, but in its destination." I'm a narcissist and I'm not embarrassed to admit it. I always collect based on what I like. So, to be very honest, in my case, often I pay very little attention to what the artists' have to say. Buying art to me is like buying clothing. If I want it, I have to wear it, I have to use it! It is something to use, it has to function for me. When I buy artworks, I'd have to know exactly where to put it. Recently, my main consideration have been about knowing where to display the works. If I cannot be certain of it, I'd rather allow other people to have the work. If the work is meant to be mine, I believe that it will come back to me.

I don't normally like being labeled as a collector, it somehow feels like a title for someone who only 'keeps' the artworks. Someone with a passive relationship to the artworks. Meanwhile, for me, artworks have to be 'utilized'. I personally 'use' them in my daily life. They are a part of my daily self-reflection, bits and pieces that could remind me of the various sides of myself. Particularly on Fika's work, I still remember vividly the day I visited the exhibition. It was the very last day of it. The moment I walked in, I was welcomed by this work. I was, like, "Oh my God! It's like seeing myself!" The piece was located near the entrance, lights were bouncing everywhere, and it was surrounded by its drawings. Until now, I have never spoken to Fika. I have never even met her before this buying work. It is rather common for me as I usually get to know the artist after I bring the work home. When I see Fika's work, it has at least two sides: On a bad day, it becomes a critic to myself; on a good day, it becomes an appraisal to myself. Her work is also somewhat of a reminder for me to be like this work. Something like, a self-defense mechanism that do not necessarily attack people, but by taking a very good look of oneself first. And, it works the other way around.

Kolektor
IMELDA SETOKUSUMO

It was my husband who started being interested in the arts and got into collecting. His approach was, in his words, “We collect what we like, we don’t collect what people say.” We began collecting since 1990s. Back then, we were only interested in modern works and old masters’ pieces such as Arie Smith, Lee Man Fong, Basuki Abdullah, and Widayat. They are mostly beautiful depictions of landscapes, portraits or objects, that considerably easy to display. Recently, my husband have become busier and less active in the arts. But, I have become more interested and involved, I even encourage my eldest son to be interested. He was, after all, raised with many artworks surrounding him and we have always brought him art books from each of our travels. I told him that it may not be satisfying just to be a regular businessman who collects art. He recently decided to start his own arts’ management company. I hope he can influence his millennial peers into having passion in the arts. It needs to be from within themselves as different generation speaks of different topics and interests.

Ten years ago, a dear family friend who runs Koong Gallery offered me our first contemporary artwork. It was of Mella’s works. It was Sing-sing who convinced me that Mella is a good artist with great vision. At the time, neither me nor my husband understood contemporary art. I wondered, “What could this painting mean?” I simply thought that it is a good painting. After the contemporary art market started growing, I eventually learnt the specific reasons of her, why she made things the way she does, etc. The more I learn, the more I figure how fascinating Mella’s works are. She have always been socially-oriented. In this particular work that I collect, you cannot really tell whether the figure behind the costume is a man or a woman. She intentionally blurs that to question whether human quality is gender-related or should it not be. I’m proud that this painting was the first contemporary art piece that I collected. Through Koong Gallery, I also got to know Franziska’s works. We became good friends. When she comes to Jakarta, she’d stay at my place. I like her paintings as it comes with a certain taste, something unique. It somehow feels like a distinct portrayal of life and living in Indonesia.

Kolektor
NIC TAN

I love leisure and adventurous travelling, either for art, music or nature. I've always been gravitated to art, especially music, ever since I was young. Collecting visual art came a bit later, and the rest is history… My passion for art is guided by my search for truth. I've always needed art as a booster and balancer of my life. It's exciting, isn't it? Creative world always fascinates me. It unravels different perspectives to view the world. To me, contemporary art is the art of registering the spirit of the time. But, I do have a penchant for tech, digital art, and minimalist works that reflect my state of mind. The aesthetic quality, concepts behind the works, and personal relations are all important considerations in collecting. I don't think there is an obvious thread or connection in my collection. My collection is very eclectic, from traditional canvas paintings, to high tech video arts.

I have always wanted to support young artists so that they can stay inspired and continue making artworks. I bought Windi's works in her first solo exhibition at ROH Projects. I've never talked to Windi, though. It was just love at first sight. Beauty is in the eye of the beholder, and that timeless and elegant beauty to me came from that painting. Other than the fact that her technique really impressed me, there is some sort of an interesting contrast within the painting itself. The painting seem very feminine from afar, its color hues and composition seemed to be carefully chosen to lead to that feeling. A kind of gentle subtlety and gracefulness. But, the moment you get closer to the painting, the lines that comprises this image are pretty sturdy and bold. The hard work that allowed this painting to happen somehow feels pretty masculine.

Kolektor
NATASHA SIDHARTA

My father was a collector, so there were always artworks in our house when I grew up, though I never paid any attention to them. The moment I got to know art myself, all those works immediately appear in my head. I even remember exactly the where which work was displayed. Since that visual experience remained in my memory, I'm trying to create the same thing for my children. They should grow up surrounded by art. When my kids were younger, I wanted to display works that contain nudity so that they become use to seeing it and not immediately associate it to anything vulgar. That things always depend on its context. That was why I bought Erika's work. I really appreciate Erika exploration upon people's perception towards women bodies. It have always been treated as a taboo for women artists, or even women in general, especially in Indonesia, to talk about our sexuality, our body, our womanhood. Even our parents often tell us not to talk about them. When it comes to perceiving, or even judging, women's bodies, oftentimes the individual as the subject would be erased. Therefore only the objects remained visible, seen, somewhat accessible—most likely in the forms of several organs. Erika bravely explores these issues using her own body. If you know her as a person, she is someone who looks innocent. You wouldn't even have dare to think that she'd have the audacity to do so. At times, I see this gesture as the strength of being a woman. I believe that no artists can be so critical towards themselves more than women artists.

When I reflect upon my collection, I see my development as an individual. It portrays specific periods that I wanted to capture; my friendship, my travels, and the issues that I grew into caring. In a way, it keeps changing, because people don't just remain the same, all the time. More and more, I believe that what I actually enjoy is the interaction with the artists. If I know the artist personally, it become easier to interpret their works, so it adds points to our appreciation. Some of the works that I collect do reflect this thinking. Dita's and Sara's works, for instance. I have a good relationship with both of them. I really like Dita's choice of medium, particularly of this work. Other than what is obviously seen, that it is like a dress, it covers us humans, this work also shows the vulnerability and the sensitivity of hair. They say that hair is our crown, but, strangely, when it's separated from our body, it becomes a disgusting object. I also do know Sara very well. We have good conversations over life matters and I adore her works as she constantly explore the different states of self, as individual, as a person, as certain class, etc. Her exploration on self-reflection is not just addressed solely to women, it is about humankind.

Kolektor
RUDI LAZUARDI

I first got in touch with the art world during the market boom in 2007. At that time, the competitive atmosphere was thrilling. As time goes by, I see more and more exhibitions, visit more museums, go to art fairs and auctions, and grew a new circle of collector friends. Eventually, I got to know the artists, talked with them, see some process in their studios. These things have become exciting. The commercial factor in Indonesian contemporary arts slowly disappear from my consideration. I've already fallen in love, so I keep on buying. Art, somehow, makes our life much more interesting. I simply love cool artworks, that's all! An artwork must have a distinct visual characteristic. Even though I am very easy going in collecting, I do begin from visualities. There is no bargain to that. If I l like what I see, I will question the concept and maybe triggered to learn more. The use of materials, reasons behind the chosen medium, the artists' work method, and the background thinking of the concept. A good artist is someone who manage to maintain a certain strong visual characters within their works. Although each body of works might have different themes, works with completely different medium and materials, we should be able to visually (and conceptually) recognize whose work are they.

Lately I've been interested in artworks that are not on canvas. Mella's work that I collect is fascinating because it's an actual wearable costume. Like many of Mella's works, it can be used for performances in exhibitionary context before finally shown as an artifact. I asked for Mella's help to frame it, and, voila, it becomes an even greater piece! I really like the fact that when it is not worn, it can be hanged on the wall, and it turns out to be a very appealing two dimensional artwork! As for this particular piece of Etza, I am adoring its technicalities. The three panels are made out of copper plates and handled with such captivating etching technique. The greenish-blue color that emerged on plates are caused by the chemical that Etza applied onto the previously etched copper plates. As an installation, the work plays out a mix of music and several soundscapes such as the swishing sound of waves, wind, and, finally, piano strains. The captivating part of the work is indeed its sound element.

Kolektor
SIGIT NUGROHO

I like works that derived from simple things might seem to be mundane, the kind of things that happens everyday yet oftentimes taken for granted. These are the kinds of works that in fact may become a reflection to our social interactions, a question on how we value things in our lives, or a gentle poke for us to contemplate about ourselves. Keni's works, for example, I really like her works because it is visually casual, light, almost as if it is very simple. Indeed, I am not into complicated visuals. But, don't get me wrong, this does not mean that I don't like socio-political works. It is just that in collecting, my cue have always been casual visualities. In the very beginning, I didn't even care much about the artists, their quest or their statements. Recently, I have grown into making chances to hear what the artists' concerns are, so that I don't only cultivate my own understanding of their works. Whenever I get the chance and time, I'd ask them a lot of things. That has become important to me. Had I not know the artist, I'd ask anyone who has enough information and whoever is close with the artist. Be it curators, artists' friends, gallerists, etc.

Another example would be of Mella's practice. It took me so long to even begin to understand her practice. As you can see, my collection is mainly of works from artists under 40 years old. This is due to developing understanding of their works and their context. In Octora's case, my understanding of her practice is that she began with addressing women issues —not necessarily or immediately her personal issues— and its socio-political attachments. She then delve into her personal quest in relation to her political identity. Parts of my curiosity on her early works are the fact that she is Chinese-Indonesian. I think I constantly want a kind of landmark particularly on this subject within my collection so that me, my family, and people around us may, at times, be reminded of this matter. Back to Mella, the fact that her practice has had a long journey, it took me quite a back and forth and rather roundabout ways in understanding her concerns and how these concerns are articulated in her main medium which are her costumes. From what I can understand of Mella's practice, she have talked almost about everything, history, social issues, politicalities, identity conflict, spiritualities, etc. But, the she addresses them through a kind of facade, something that is attached to human bodies, the costumes.

Kolektor
SUNARTO TINOR

During my study abroad, my interest towards arts began through design. I had visited lots and lots of museums when I realized that I have shifted a bit towards art. My first buy was probably some Balinese paintings from Ubud, after I came back. But, then, I had to focus on my family and my career. It was only in 2010 when I started looking into the contemporary art as it allows me to understand more about culture, sociopolitical issues, as well as history. Since then, I have learnt so many things and gained somewhat a broader perspective on life. This brings me to longing for more reasons and arguments behind the artworks. When a work intrigues me visually, I would then started speaking with the artist. When the conversation doesn't add up, I'd be questioning whether these artists really understand what they're doing or not. I am one that will take the artist's practice, CV and trajectory into consideration. What have they been doing? How are their previous artworks? I tend to prefer artists who had already held a solo exhibition so that I can see at least one complete body of their works, how were their ideas executed, as well as the context and the stance of the artists. I respect consistency in artists' practices and how they refine their research, thinking and skills.

From my collection, several works that are exhibited here are of Ay Tjoe, Ferial, and Melati. Though so, I do have lots of Mella's works, be it drawings or paintings. I really like Mella's approach on the facades of identity, especially how issues of minority (be it gender, religion, race or ethnic) are being brought forward. Mella's artmaking practice is like a historian, she does her own research, for instance, on where the materials that she'd be using come from and all that. I've always been drawn to works that conceptually unravel issues of identity and culture. I am also in awe with Melati's works. How she depicts the unfair treatment upon women through putting nails on her own body. Even though it may be seen as collecting based on gender-issue interest, I do not collect these works specifically because they are about and made by artists that are women. I simply need agree with the thoughts that these artists are bringing up about our societies. One last example would be of Ferial's photograph. When I first saw it, it felt kind of gruesome. But, to me, it is very interesting as it really shows how women are treated in this society, in our culture, just like a commodity.

Kolektor
TOM TANDIO

When I started collecting contemporary art from Indonesia, I always want to get to know the artists better, be friends with them, find out more about their works and live values. I believe that collecting is of a group of ideas. I believe that I'm a collector of art practice. I'm not a collector of objects. For example, when I got to know Melati, she explained her works to me, we became friends and I believe in what she does, ultimately I collect Melati's works from the older ones to the recent ones. Although I have so many artist friends, that doesn't mean that I collect all of them. If a work can change just one perspective of mine, then it has an impact to my life, and I will absolutely collect that. In the end, my collection is about my own life and my journey on finding its meanings. This takes us back to Melati, her works challenges your understanding of endurance, and, indeed, life is about endurance, no?

As for Sara's work, it functions as a critic to myself. A kind of reminder so that I don't become too self-centered. I have strong energy, when I'm with people I naturally stand out, I don't know why. I can feel the energy circling around me. I also like to bounce my energy to others. But, there are also times when I don't really enjoy being the center of attention. Back to Sara's work, the sound of people clapping is also important for my mindset as a form of direct appraisal. This is why I love Rise and shine (2014) so much. Sara's works are mainly encouraging self-reflection, tending people to question themselves. Meanwhile Kinez's work is a search of herself. She told me that in a big city with so many people she'd feel small. Yet, when she goes out the nature, be it dessert or island with no one on it, she'd also feel small. But she prefers the feeling of being small in the big nature. In speaking about this, she was exchanging letters with her curator, Rifandy Priatna, towards her solo exhibition. Out of all works that were exhibited there, this one is the most meaningful for me as they were discussing about finding the sublime, finding self, in a very poetic way. Knowing her background and who she is, I can relate to her issues in finding herself, preference, and position. Different artists have different backgrounds and that will give you different understandings about life. Therefore, I think Kinez offered a perspective that no other artists with could ever give. Through her I am reminded of where I was, what I did and how I grew from it.

Penyelenggara
RUBANAH

RUBANAH (Ruang Bawah Tanah) bertempat di ruang bawah tanah sebuah gedung di pusat keriuhan Jakarta. Rubanah adalah ruang pertemuan untuk berbagi informasi dan pengetahuan, ruang belajar bersama bagi seniman, kurator, peneliti atau penulis, atau siapa saja yang berminat memperkaya pengalaman dan memperdalam pengetahuan mengenai seni rupa kontemporer.

Penyelenggara
PROJECTBY9

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PEDES

RUBANAH